

*Du Hirte Israel, höre BWV 104*  
*Ich bin ein guter Hirt BWV 85*  
*Der Herr is mein getreuer Hirt BWV 112*  
*Missa in F BWV 233*

St Christopher's Cathedral, Manuka

Saturday 2 September 2023, 7.30pm

Sunday 3 September 2023, 2.00pm



1723-2023  
*300 years of Bach in Leipzig*



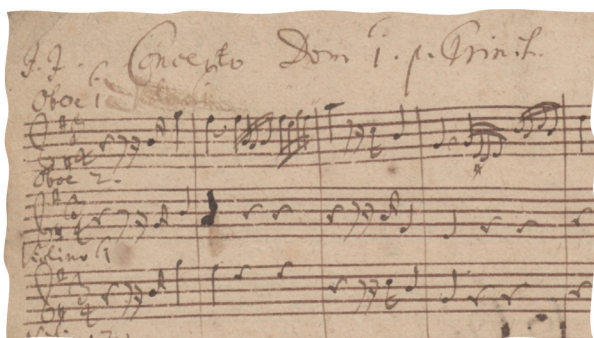
Statue of Johann Sebastian Bach, outside the Thomaskirche in Leipzig.  
 (Photo: [www.bbc.co.uk](http://www.bbc.co.uk))

Johann Sebastian Bach's first cantata performance in Leipzig took place in the Thomaskirche at his audition for the Thomaskantorat on Estomihi Sunday, 7 February 1723. Two cantatas were presented, *Jesus nahm zu sich die Zwölfe* BWV 22 and *Du wahrer Gott und Davids Sohn* BWV 23. After many months of a longwinded process to find a replacement for Thomaskantor Johann Kuhnau (1660-1722) who had died the previous June, <https://www.youtube.com/watch?v=ZzxhLETc8T4>

Bach finally assumed the post of Thomaskantor on 5

May 1723. After the Bach family relocated from Cöthen to Leipzig on 22 May 1723, Bach quickly got underway with his long-held ambition to compose, what he himself had described in a letter he wrote several years earlier as, 'den Endzweck, nemlich eine regulirte kirchen music zu Gottes Ehren', - 'the goal of a well-regulated church music to the Glory of God' - the completion of his first annual liturgical cantata cycle, 1723-24.

Whilst many composers are regularly honoured year by year when significant birth and death anniversaries are reached, it is rare indeed that such world-wide attention be given to a composer for getting a job. This year's 2023 Leipzig BachFest has been the most significant Bach anniversary celebration



of the 21<sup>st</sup> century and there were many concerts and special events last June focusing on the Bach family's arrival in Leipzig 300 years ago. As Thomaskantor, Bach's first cantata, *Die Elenden sollen essen* BWV 75, was premiered on 30 May 1723. The Leipzig Bach Archive is currently keeping us updated week by week as each cantata reaches its 300-year milestone.

<https://www.facebook.com/bacharchiv>



# Reflecting Bach's vision for

## 'eine regulirte kirchen music zu Gottes Ehren'

Just a few seconds of listening to a sound recording can be all that it takes for many of us to get hooked into a musician's or composer's sound world. For those who have found themselves on Planet Bach, it does not take long before the superlatives start to flow, describing his music and the visceral, physical effects that it can have on one's mind and body. One may start to wonder – how can this be? How did he do that? Then the long journey of discovery begins...

In his 2020 landmark publication, *Bach's Musical Universe: The Composer and His Work*, Pulitzer Prize finalist, and sometime director of the Bach Archive Leipzig (2001-2014) Christoph Wolff takes his cue from Bach himself. Wolff explores how Bach assembled his large output of vocal and instrumental compositions into formalised, meticulously curated musical collections to create musical monuments of unity and variety within each musical genre and subgenre for which he composed. To reveal order, meaning, and purpose expressed in purely musical terms.

The Canberra Bach Ensemble endeavours through its concert programming to reflect Bach's vision for an integrated, interconnected musical repertoire. Through our performances, CBE explores smaller constellations of works that reveal common musical, theological, liturgical, and historical threads that weave their way within, between and beyond these works. We reflect on the correlation, intersection, and integration of these elements and how they may bring order, meaning and purpose to Bach's Musical Universe - and indeed to ours.

## Living Bach

Last December, the documentary crew from **schmidtFilm** based in Leipzig, Germany flew out to Australia to catch up with our CBE Concertmaster Bianca Porcheddu to continue her involvement as a protagonist in their documentary production, *Living Bach*, which is due to be released in German-speaking countries in November. Bianca spent several days with the schmidtFilm crew in Central Australia, Canberra and at the NSW South Coast filming life in Australia with musicians who have placed Bach at their "heart of matters". The schmidtFilm crew also spent time with the CBE choir during their stay in Canberra. This follows Bianca's visit to Leipzig at last year's 2022 BachFest where she played with the Leipzig Baroque Orchestra under the conductorship of Ton Koopman, the current President of the Leipzig Bach Archive. We are all looking forward to catching up with Anna Schmidt and her colleagues when we return to Leipzig next June.



Watch this space...!

# Leipzig Bach Festival, June 2024

The Leipzig Bach Festival committee has once again extended its long-standing invitation for the Canberra Bach Ensemble to perform at the Leipzig Bach Festival next June 2024.

<https://www.bachfestleipzig.de/en/bachfest>

The concert date is set for Saturday, 8 June at 5.00pm, in the Peterskirche in Leipzig. The Canberra Bach Ensemble will perform three cantatas, *Es ist das Heil uns kommen her* BWV 9, *Was willst du dich betrüben* BWV 107 and *Wo Gott der Herr nicht bei uns hält* BWV 178.

The “BACH – We are FAMILY” theme continues for the 2024 Leipzig Bach Festival. The concept is to bring together many of the dedicated Bach Ensembles from all corners of the world to meet at the epicentre of the Bach world. The Canberra Bach Ensemble is the only Australian group to be involved, and we’ll be joined by approximately twenty other Bach ensembles from around the world, performing Bach’s most ambitious cantata cycle, the entire 1724-25 Chorale Cantata cycle.

## Australian Cultural Fund

Once again, I would like to thank all our supporters who stepped forward to make tax deductible donations to CBE through our recent Australian Cultural Fund (ACF) campaign for EOFY 2023. I would like to thank Brooke Shelley for her assistance with this and for her initiative in proposing and organising the CBE fundraising concert that was held here at St Christopher’s last April. We must continue to strengthen this support at this time as we prepare for our visit to Leipzig next June and a new ACF campaign will be set up shortly. If you require further information, please feel free to contact us at [realbach@tpg.com.au](mailto:realbach@tpg.com.au).

## Welcome and Thanks

I would like to thank everyone in the CBE choir, soloists and orchestra for their dedicated efforts preparing this weekend’s performances. Along with our local resident Canberra cohort of early music vocal and instrumental specialists, we are pleased to be able to engage more musicians with considerable historical performance expertise from further afield who are keen to work with us on this repertoire. It is particularly pleasing also to have colleagues who have family connections, or who have lived, studied or worked in Canberra and surrounds in the past to return back to our city to join us.



Andrew Koll, Director  
Canberra Bach Ensemble

[www.canberrabachensemble.com](http://www.canberrabachensemble.com)



## Bach's 'Shepherd' Cantatas

The Lord is my shepherd I shall not want  
He maketh me to lie down in green pastures  
He leadeth me beside the still waters...

Psalm 23:1-2

The three Bach cantatas featured this weekend, *Du Hirte Israel, höre* BWV 104, *Ich bin ein guter Hirt* BWV 85 and *Der Herr ist mein getreuer Hirt* BWV 112 all fall on the second Sunday after Easter, traditionally called *Misericordias Domini*, also known as 'Good Shepherd Sunday'. The German word 'Hirt' or 'Hirte' in each cantata title corresponds to the English word 'herd' or 'herder' (herdsman). A 'sheep herder' becomes a 'shepherd'. The Latin word for 'shepherd' translates as 'pastor'. The principal biblical dicta in all three cantatas focus on this central theological motif.

We begin with an introit, 'O, Herr Jesu Christe', ('O, Lord Jesus Christ') by **Johann Hermann Schein** (1586-1630) who also held the position of Thomaskantor in Leipzig from 1615-1630, a century before Johann Sebastian Bach's tenure from 1723-1750. Schein is a giant figure of the early German baroque. The CBE choir has been exploring his extraordinary work *Israelsbrunnlein (Fountain of Israel)*, a collection of 26 five-part German motets published 400 years ago this year, in 1623.

*Du Hirte Israel, höre* BWV 104 (*You Shepherd of Israel, hear*) was Bach's first cantata setting for *Misericordias Domini*, the Sunday a fortnight after his first Easter in Leipzig in 1724. It begins with an invocation quoting the opening verse of Psalm 80. The use of the oboes and strings in triple time with triplet rhythmic figurations immediately sets the pastoral tone for the entire work. The final chorale of this cantata is where we hear our first appearance of a metrical versification of the opening biblical verses of Psalm 23, i.e. the first stanza of 'Der Herr ist mein getreuer Hirt' ('The Lord is my faithful Shepherd'), a three-stanza chorale paraphrase of Psalm 23 by Leipzig Lutheran Pastor **Cornelius Becker** (1561-1604) written in 1598 and sung traditionally to the 1522 tune by Nikolaus Decius, *Allein Gott in der Höh' sei Ehr (Glory to God in the highest)*, also known as the German Gloria. (See images below in the cantata texts and translations.)

*Ich bin ein guter Hirt* BWV 85 (*I am the Good Shepherd*) came after Easter the following year, 1725. This cantata for solo voices opens with an intense, darker setting for this profound gospel quotation from the *Vox Christi* solo bass. Becker's Psalm 23 chorale stanza which appeared at the end of BWV 104 in simple 4-part cantional style, reappears in this cantata as the central chorale-aria (No. 3) sung by the soprano, accompanied by an elaborate idyllic musical depiction by the double reeds. Hence, the Old Testament psalm is linked here to The Good Shepherd of the New Testament.



*The Good Shepherd.* (undated).  
Philippe de Champaigne (1602-1674)



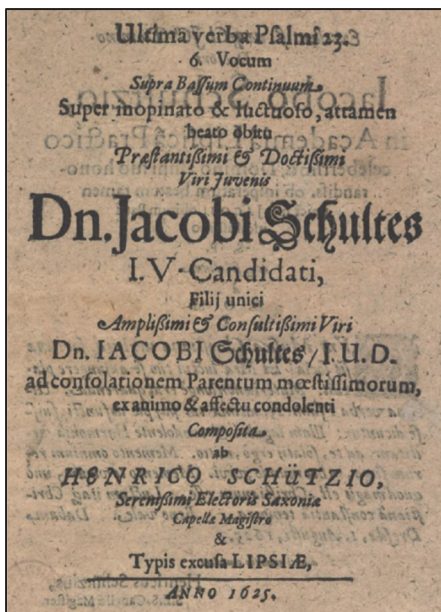
Cornelius Becker (1561-1604)

Before we begin the third cantata, we will travel back a century to the most important composer of the early and middle German Baroque, **Heinrich Schütz** (1585-1672). Schütz set the original, unaltered German translation of Psalm 23 in its entirety twice. We will perform the earlier setting, *Der Herr is mein Hirt* SWV 33 (*The Lord is my Shepherd*) for double choir from Schütz's 1619 Dresden publication, *Psalmen Davids* (*The Psalms of David*), before we segue into Bach's 'modern' setting of Psalm 23, *Der Herr ist mein getreuer Hirt* BWV 112 (*The Lord is my Faithful Shepherd*). Instead of using Cornelius Becker's 1598 three-stanza paraphrase of Psalm 23, Bach opted to use the earlier, yet more expansive five-stanza paraphrase chorale written in 1530 by Reformed (Calvinist) theologian **Wolfgang Meuslin** (1497-1563), also known as Wolfgang Musculus. 200 years later Bach based his vividly picturesque setting on Meuslin's hymn and added this 1731 chorale cantata to his then-incomplete Second Chorale Cantata Cycle of 1724-25.



Wolfgang Meuslin (1497-1563)

Bach's cantata BWV 112 opens with the call of the shepherd's horn, immediately prompting the frantic activity of the strings and oboes which may be a depiction of an energetic flock of sheep responding to the shepherd's horn call. The horn call quotes the incipit of the same chorale melody we heard earlier in BWV 104 and BWV 85, the German Gloria, *Allein Gott in der Höh' sei Ehr* (*Glory to God alone in the highest*), which soon returns as the cantus firmus in the soprano line, this time singing Meuslin's chorale paraphrase of Psalm 23. The following movements vividly depict the well-known imagery of the Psalm 23, from the flowing notes – the pure waters of spiritual refreshment – of the oboe d'amore, to the gloomier mood of the basso continuo section as it 'wanders through the dark valley.'



Dedication page of Heinrich Schütz's setting of the last verse of Psalm 23 (1625)

Following Bach's final 4-part chorale at the end BWV 112, we segue back a century, returning to Heinrich Schütz for his beautiful setting of the final biblical verse of Psalm 23, *Gutes und Barmherzigkeit* SWV 95 (*Goodness and mercy*) for six voices and basso continuo. Schütz composed this motet in 1625 for following the death of Leipzig student Jacob Schulte (1599-1625). It has come down to us incomplete. Only a single copy of three of the six vocal parts, i.e., the Cantus, Altus and Tenor parts, and the instrumental Bassus Continuuus part are extant. The other three voice parts, likely to be the Quintus (i.e., Soprano 2), Sextus (i.e., Tenor 2), and Bassus parts require reconstruction. Many clues are indicated, however, in the surviving figured bassus continuus part, and the strict imitative nature of the counterpoint in the three surviving vocal parts have allowed for this convincing 2017 completion by Helmut Lauterwasser.

Of course, having the natural Baroque horns and oboes with us in the CBE orchestra this weekend for cantata BWV 112, means we cannot miss the opportunity to reprise Bach's *Missa in F* BWV 233, which we performed alongside Bach's 'Agnus Dei' cantatas, BWV 22, 23 and 127 back in April 2019. The horns and oboes 'sing' the German 'Agnus Dei', Martin Luther's *Christe, du Lamm Gottes* (*Christ, You Lamb of God*) as the choir sings the opening Kyrie. The theological connection between all these cantatas and motets – The Lamb of God and the Sheep Herder - is now revealed... *The Good Shepherd lays down his life for the sheep.*







1620 portrait of Johann Hermann Schein (1586-1630).  
Artist unknown. Grassi Museum, Leipzig.

## O, Herr Jesu Christe

Johann Hermann Schein (1586-1630)  
No. 23 from *Israelsbrünnlein* (*Fountain of Israel*) 1623  
For 5 voices (CCATB) with Bassus Continuus.



Extract from the Cantus I part book from *Israelsbrünnlein*  
from the original Leipzig publication, 1623.

O, Herr Jesu Christe, doch nicht vorübergeh,  
bleib mit dem Wort an diesem Ort.

Dein heil'ge Sakrament erhalt an diesem End,  
sonst sein wir wie die Schaf verirrt.

Ach, weid' uns selbst, du guter Hirt.

O, Lord Jesus Christ, do not pass by,  
stay in this place with Your word.

Preserve Your Holy Sacrament at this end,  
otherwise we will be lost like sheep.

Oh, feed us Yourself, You Good Shepherd.

## Du Hirte Israel, höre BWV 104

Johann Sebastian Bach (1685-1750)

Cantata for Misericordias Domini/ Second Sunday after Easter (23 April 1724).

For SATB choir, TB soloists, 2 oboes, taille, strings, basso continuo.

### 1. Chorus

*Du Hirte Israel, höre, der du Joseph hütetest wie der  
Schafe, erscheine, der du sitztest über Cherubim.*

(Psalm 80:1)

*You Shepherd of Israel, hear, You who watch over Joseph  
like a sheep, appear, You who sit above the Cherubim.*

### 2. Recitative (Tenor)

Der höchste Hirte sorget vor mich,  
Was nützen meine Sorgen?

Es wird ja alle Morgen

Des Hirten Güte neu.

Mein Herz, so fasse dich,

Gott ist getreu.

The Highest Shepherd watches over me,  
what use are my worries?

Indeed, every morning

is the Shepherd's goodness renewed.

My heart, take hold of yourself,

God is faithful.

### 3. Aria (Tenor)

Verbirgt mein Hirte sich zu lange,  
Macht mir die Wüste allzu bange,  
Mein schwacher Schritt eilt dennoch fort.

Mein Mund schreit nach dir,  
Und du mein Hirte, wirkst in mir  
Ein gläubig Abba durch dein Wort.

Though my Shepherd might remain hidden,  
though the wilderness makes me all too fearful,  
nevertheless, my weak steps hurry forth.

My mouth cries to You,  
and You my Shepherd, inspire in me  
a faithful "Abba"\* through Your word.

### 4. Recitative (Bass)

Ja, dieses Wort ist meiner Seelen Speise,  
Ein Labsal meiner Brust,  
Die Weide, die ich meine Lust,  
Des Himmels Vorschmack, ja mein alles heiße.  
Ach! Sammle nur, o guter Hirte,  
Uns Arme und Verirrte;  
Ach laß den Weg nur bald geendet sein  
Und führe uns in deinen Schafstall ein!

Yes, this word is the nourishment of my soul,  
a refreshment to my breast,  
the pasture, which I call my delight,  
the foretaste of heaven, indeed my all.  
Ah! Only gather, o good Shepherd,  
us poor and erring ones;  
ah, let our journey soon reach an end  
and lead us into your sheepfold!

### 5. Aria (Bass)

Beglückte Herde, Jesu Schafe,  
Der Welt ist euch ein Himmelreich.  
Hier schmeckt ihr Jesu Güte schon  
Und hoffet noch des Glaubens Lohn  
Nach einem sanften Todesschlafe.

Happy flock, sheep of Jesus,  
the world is a heavenly kingdom to you.  
Here you already taste Jesus' goodness  
and hope still for faith's reward  
after a gentle sleep of death.



Becker's chorale stanza sung to the German Gloria,  
from the *Neue Leipziger Gesangbuch* 1682. Vopelius/Moebius/Schein.

### 6. Chorale

Der Herr ist mein getreuer Hirt,  
Dem ich mich ganze vertraue,  
Zur Weid er mich, sein Schäflein, führt,  
Auf schöner grünen Aue,  
Zum frischen Wasser leit' er mich,  
Mein Seel zu laben kräftiglich  
Durchs selig Wort der Gnaden.

The Lord is my faithful shepherd,  
to whom I entrust myself totally,  
He leads me, His lamb, to pasture  
in a lovely green meadow,  
He leads me to fresh water,  
to refresh my soul powerfully  
through the blessed word of grace.



# Ich bin ein guter Hirt BWV 85

Johann Sebastian Bach (1685-1750)

Cantata for Misericordias Domini/ Second Sunday after Easter (15 April 1725).

For SATB choir, SATB soloists, 2 oboes, strings, basso continuo.

## 1. Aria (Bass)

*Ich bin ein guter Hirt, ein guter Hirt läßt sein Leben  
für die Schafe. (John 10:12)*

*I am the Good Shepherd; a good shepherd gives up his  
life for his sheep.*

## 2. Aria (Alto)

Jesus ist ein guter Hirt;  
Denn er hat bereits sein Leben  
Für die Schafe hingegeben,  
Die ihm niemand rauben wird.  
Jesus ist ein guter Hirt.

Jesus is a good shepherd;  
for He has already given His life  
for His sheep,  
so that no one will steal them from Him.  
Jesus is a good shepherd.

## 3. Chorale (Soprano)

**Der Herr ist mein getreuer Hirt,  
Dem ich mich ganz vertraue,  
Zur Weid er mich, sein Schäflein, führt  
Auf schöner grünen Aue,  
Zum frischen Wasser leit er mich,  
Mein Seel zu laben kräftiglich  
Durch selig Wort der Gnaden.**

**The Lord is my faithful shepherd,  
to whom I entrust myself totally,  
He leads me, His lamb, to pasture  
in a lovely green meadow,  
He leads me to fresh water,  
to refresh my soul powerfully  
through the blessed word of grace.**

## 4. Recitative (Tenor)

Wenn die Mietlinge schlafen,  
Da wachtet dieser Hirt bei seinen Schafen,  
So daß ein jedes in gewünschter Ruh  
Die Trift und Weide kann genießen,  
In welcher Lebensströme fließen.  
Denn sucht der Höllenwolf gleich einzudringen,  
Die Schafe zu verschlingen,  
So hält ihm dieser Hirt doch seinen Rachen zu.

When the hired servants sleep,  
then this Shepherd watches over His sheep,  
so that each in desired peace  
can enjoy grazing and pasture,  
through which flows the stream of life.  
For the wolf of hell seeks forcibly  
to devour the sheep,  
yet this Shepherd keeps his fury at bay.

## 5. Aria (Tenor)

Seht, was die Liebe tut.  
Mein Jesus hält in guter Hut  
Die Seinen feste eingeschlossen  
Und hat am Kreuzesstamm vergossen  
Für sie sein teures Blut.

Behold what love does.  
My Jesus keeps His own  
tightly closed in good keeping  
and has poured out on the trunk of the Cross  
His precious blood for them.

## 6. Chorale

**Ist Gott mein Schutz und treuer Hirt,  
Kein Unglück mich berühren wird:  
Weicht, alle meine Feinde,  
Die ihr mir stiftet Angst und Pein,  
Es wird zu eurem Schaden sein,  
Ich habe Gott zum Freunde.**

**If God is my Protector and faithful Shepherd,  
no misfortune will disturb me:  
away, all my enemies,  
you who cause fear and pain,  
it will be to your own harm,  
since I have God as my friend.**



1660 portrait of Heinrich Schütz (1585-1672).  
Christoph Spätner. Grassi Museum, Leipzig.

# Der Herr ist mein Hirt SWV 33

Heinrich Schütz (1585-1672)

From *Psalmen Davids sampt etlichen Moteten und Concerten*

*The Psalms of David with several Motets and Concertos*

Op. 2, No. 12 (Dresden, 1619)

For 8 voices (I. Chori-CATB, II. Chori-CATB)

with instruments *colla parte* and basso continuo.



Images from the Cantus-Choir I part book Dresden 1619.  
Royal Library of Belgium. <https://uurl.kbr.be/1561267>

## Psalm 23

<sup>1</sup> *Der Herr ist mein Hirt; mir wird nichts mangeln.*

*The Lord is my shepherd; I will lack nothing.*

<sup>2</sup> *Er weidet mich auf einer grünen Auen und führet mich zum frischen Wasser.*

*He feeds me on green meadows and leads me to fresh water.*

<sup>3</sup> *Er erquicket meine Seele;*

*Er führet mich auf rechter Straßen um seines Namens willen.*

*He refreshes my soul;*

*He leads me on the right paths for his name's sake.*

<sup>4</sup> *Und ob ich schon wandelt' im finsternen Tal des Todes, fürchte ich kein Unglück;*

*denn du bist bei mir, dein Stecken und Stab trösten mich.*

*And though I wander in the dark valley of death, I fear no misfortune;*

*for you are with me, your rod and staff comfort me.*

<sup>5</sup> *Du bereitest vor mir einen Tisch gegen meine Feinde.*

*Du salbest mein Haupt mit Öle und schenkest mir voll ein.*

*You prepare a table before me against my enemies.*

*You anoint my head with oil and pour me full.*

<sup>6</sup> *Gutes und Barmherzigkeit werden mir folgen mein Leben lang,*

*und werde bleiben im Hause des Herrn immerdar.*

*Goodness and mercy will follow me throughout my life,*

*and I will abide in the House of the Lord forever.*



# Der Herr ist mein getreuer Hirt BWV 112

Johann Sebastian Bach (1685-1750)

Cantata for Misericordias Domini/

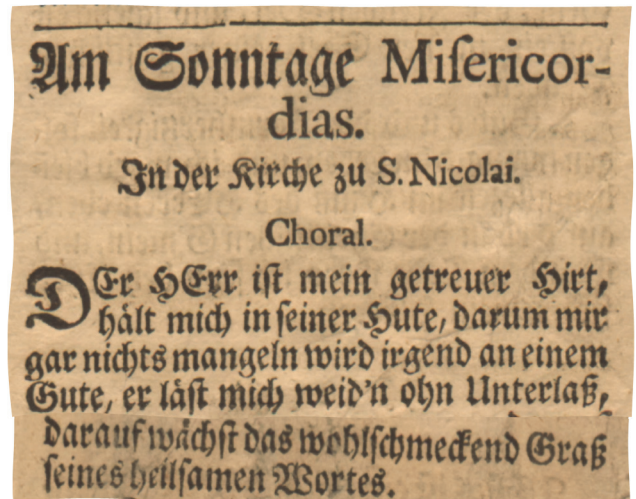
Second Sunday after Easter (8 April 1731).

For SATB choir, SATB soloists,

2 horns, 2 oboes d'amore, strings, basso continuo.



Bach's autograph manuscript, opening bars of BWV 112.  
Opening shepherd's horn call, based on the chorale tune incipit.



The opening stanza of Wolfgang Meuslin's  
'Der Herr ist mein getreuer Hirt',  
as printed in the 1731 Leipzig Easter Season  
congregational text booklet.

## 1. Chorus (SATB)

Der Herr ist mein getreuer Hirt,  
Hält mich in seiner Hute,  
Darin mir gar nichts mangeln wird  
Irgend an einem Gute,  
Er weidet mich ohn Unterlaß,  
Darauf wächst das wohlschmeckend Gras  
Seines heilsamen Wortes.

The Lord is my faithful Shepherd,  
He keeps me in His protection,  
within which nothing can be lacking for me  
even to a single good,  
He feeds me continually,  
for which purpose the delicious grass  
of His holy Word grows.

## 2. Aria (Alto)

Zum reinen Wasser er mich weist,  
Das mich erquicken tue.  
Das ist sein fronheiliger Geist,  
Der macht mich wohlgemute.  
Er führet mich auf rechter Straß  
Seiner Geboten ohn Ablass  
Von wegen seines Namens willen.

He reveals pure water to me,  
that will refresh me.  
That is His most holy Spirit,  
which makes me feel at ease.  
He leads me on the right path  
of His commandments without fail  
for His name's sake.

## 3. Recitative (Bass)

Und ob ich wandelt im finstern Tal,  
Fürcht ich kein Ungelücke,  
In Verfolgung, Leiden, Trübsal  
Und dieser Welte Tücke,  
Denn du bist bei mir stetiglich,  
Dein Stab und Stecken trösten mich,  
Auf dein Wort ich mich lasse.

And although I wander in the dark valley,  
I shall fear no misfortune,  
in persecution, sorrow, trouble  
and the falsehood of this world,  
for You are with me constantly,  
Your rod and staff comfort me,  
I trust in Your word.

#### 4. Duet (Soprano, Tenor)

Du bereitest für mir einen Tisch  
Vor mein Feinden allenthalben,  
Machst mein Herze unverzagt und frisch,  
Mein Haupt tust du mir salben  
Mit deinem Geist, der Freuden Öl,  
Und schenkest voll ein meiner Seel  
Deiner geistlichen Freuden.

You prepare a table for me  
before my thronging enemies,  
You make my heart optimistic and fresh,  
You anoint my head  
with Your Spirit, the oil of joy,  
and You present to my soul  
the fullness of Your spiritual happiness.

#### 5. Chorale (SATB)

Gutes und die Barmherzigkeit  
Folgen mir nach im Leben,  
Und ich werd bleiben allezeit  
Im Haus des Herren eben,  
Auf Erd in christlicher Gemein  
Und nach dem Tod da werd ich sein  
Bei Christo, meinem Herren.

Goodness and mercy  
will follow after me in my life,  
and I will remain always  
even in the House of the Lord,  
on the earth in Christian company;  
and after death I will be  
with Christ, my Lord.

## *Gutes und Barmherzigkeit* SWV 95

Heinrich Schütz (1585-1672)

*Ultima verba Psalmi 23. Sex Vocum.* (1625). *Final verse of Psalm 23. Six Voices.*

Completion by Helmut Lauterwasser (2017).

*Cantus, Sex Vocum, Hen. Sag.*

*Gutes und Barmherzigkeit werden mir  
Gutes und Barmherzigkeit werden mir folgen mein Leben lang,  
und werde bleiben im Haus des Herren immerdar.*

*Goodness and mercy will follow me throughout my life,  
and I will abide in the House of the Lord forever.*



# Missa in F BWV 233

Johann Sebastian Bach (1685-1750)

For SATB choir, SAB soloists, 2 horns, 2 oboes, strings, basso continuo.



Opening bars of the "Kyrie", Mass in F, BWV 233. The German 'Agnus Dei', Luther's *Christe, du Lamm Gottes* (1528), appears in the horns and oboes (top two staves), starting at bar 8. This autograph score is not in J.S. Bach's own hand, rather it is a handwritten copy by one of his students, Johann Christoph Altnickol, dated c. 1747-48.



Martin Luther's *Christe, du Lamm Gottes*, p. 58 in the *Gotha Hymnal* (1715).

## 1. Chorus

with instrumental chorale 'Christe, du Lamm Gottes' – the German Agnus Dei - played by the horns and oboes

Kyrie eleison.

Christe, du Lamm Gottes,  
Der du trägst die Sünd der Welt,  
Erbarm dich unser!

Christe eleison.

Christe, du Lamm Gottes,  
Der du trägst die Sünd der Welt,  
Erbarm dich unser!

Kyrie eleison.

Christe, du Lamm Gottes,  
Der du trägst die Sünd der Welt,  
Gib uns dein' Frieden!



*Adoration of the Mystic Lamb*. (1432)

Hubert and Jan van Eyck.

Ghent altarpiece, St Bavo's Cathedral, Belgium.

Lord, have mercy.

Christ, Lamb of God,  
You who bear the sin of the world,  
have mercy on us!

Christ, have mercy.

Christ, Lamb of God,  
You who bear the sin of the world,  
have mercy on us!

Lord, have mercy.

Christ, Lamb of God,  
You who bear the sin of the world,  
grant us Your peace!

## 2. Chorus

Gloria in excelsis Deo,  
Et in terra pax hominibus bonae voluntatis.  
Laudamus te, benedicimus te,  
Adoramus te, glorificamus te.  
Gratias agimus tibi propter magnam gloriam tuam.

Glory to God in the highest,  
And peace on earth to men of good will.  
We praise You, we bless You,  
We worship You, we glorify You.  
We give You thanks for Your great glory.

## 3. Aria (Bass)

Domine Deus, Rex coelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.

Lord God, King of Heaven,  
God the Father Almighty.  
Lord only-begotten Son, Jesus Christ.  
Lord God, Lamb of God, Son of the Father.

## 4. Aria (Soprano)

Qui tollis peccata mundi,  
Miserere nobis.  
Qui tollis peccata mundi,  
Suscipe deprecationem nostram.

You who take away the sin of the world,  
Have mercy on us.  
You who take away the sin of the world,  
Hear our prayer.

## 5. Aria (Alto)

Quoniam tu solus sanctus, tu solus Dominus,  
Tu solus altissimus, Jesu Christe.  
Qui sedes ad dexteram Patris,  
miserere nobis.

For You alone are holy, You alone are Lord,  
You alone are the Most High, Jesus Christ.  
You who sit at the right hand of the Father,  
have mercy on us.

## 6. Chorus

Cum Sancto Spiritu in gloria Dei Patris,  
Amen.

With the Holy Spirit in the glory of God the Father,  
Amen.

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Cantata text translations © Pamela Dellal courtesy Emmanuel Music Inc. ([www.emmanuelmusic.org](http://www.emmanuelmusic.org)).

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## ***Andrew Koll***

### ***CBE Artistic Director, Conductor***

Andrew Koll is a specialist in aural training, harmony and counterpoint, the science of just intonation, and the works of Johann Sebastian Bach.

Andrew formed the CANBERRA BACH ENSEMBLE in 1999. Over the past 25 years, Andrew has conducted many Canberra choirs and instrumental groups, including Canberra Choral Society's 2018 performance of the Bach *St Matthew Passion* BWV 244, the ANU Choral Society (SCUNA), The University of Canberra Chorale, the Choir of St Paul's Manuka, and the Canberra Community Orchestra (now known as the National Capital Orchestra).

Since completing his studies at the School of Music, ANU in the late 1990s, Andrew established a music study group in the early 2000s called the REAL BACH SOCIETY, where he presents multimedia seminars examining the musical, historical, liturgical and theological interconnections within Bach's music and beyond, and the musical sciences that underpin Bach's art. Andrew is a regular delegate of the dialogue meetings hosted by the Bach Network in Cambridge, UK.



## ***Bianca Porcheddu***

### ***CBE Concertmaster***

Bianca Porcheddu, a versatile baroque and modern violinist, is equally adept as a soloist and ensemble leader. Recently, she featured as a protagonist in the cinematic film documentary *Living Bach* by German Film Director Anna Schmidt, exploring the universal secrets of J.S. Bach across continents, including Central Australia. In 2022, Bianca performed at the International Bach Festival with the Leipzig Baroque Orchestra, conducted by Ton Koopman, and will return in 2024 with the Canberra Bach Ensemble.

For over 20 years, Bianca has been a regular member and soloist with the Australian Brandenburg Orchestra, touring nationally and internationally, including performances at the BBC Proms in London, and earning five Classical Aria Awards. She has also made significant contributions to recordings and performances with various Australian baroque ensembles, such as Pinchgut Opera, the Australian Haydn Ensemble, Bach Akademie Australia, Australian Romantic and Classical Orchestra, Salut Baroque, and as Concert Master for the Handel in the Theatre Orchestra, working closely with Artistic Director Tobias Cole and Conductor Brett Weymark.

Following her Masters in The Hague in 2000, supported by The Queens Trust Award and the Nuffic Dutch Government Scholarship, Bianca assumed leading positions in prestigious period orchestras across Europe, including the New Dutch Academy Orchestra, European Union Baroque Orchestra, Academia Montis Regalis, Acadèmie Baroque Européenne d'Ambronay, il Complesso Barocco, Les Perrugues d'Amsterdam, and Collegium Musicum, the Amsterdam Baroque Orchestra.

Her passion for language and linguistics enriches her work as a violinist, where she collaborates with singers on musical rhetoric, historical pronunciation, and dramatic oratory. Bianca's focus on cutting-edge research of 19th-century performance practices and historically informed practice across eras inspires her to communicate music with empathy, nuance, and context, carrying the legacy of historically informed performance practice to future generations.

Bianca's musical journey has been marked by dedication, talent, and a profound love for creating soul-stirring melodies on her beloved violin. Alongside her musical pursuits, she is a respected educator at Merici College in Canberra, holding the role of Academic Studies Coordinator and Highly Accomplished Teacher Assessor.

Recognised for her musical excellence and dedication, Bianca was awarded the esteemed Erica Haas Prize for the Leading ANU Instrumentalist at the Australian National University, Canberra School of Music, graduating with 1st Class Honours in 1998. She was also honoured as Italo-Australian Woman of The Year in 2003, for her contributions to both the Australian and Italian communities through her musical excellence.

As Bianca continues to captivate audiences with her artistry and passion, her legacy in the world of classical music is sure to endure for generations to come.



## *Greta Claringbould*

*Soprano*

Canberra based, Greta Claringbould is a freelance Baroque soprano soloist, with extensive performance experience as a soloist of mainly Baroque oratorio and cantata.

Greta holds a Bachelor of Music with Honours in Viola Performance, an AMusA in voice, and an ATCL in Violin Performance. Currently Greta is principal soprano soloist with Adhoc Baroque and the Canberra Bach Ensemble, and a private vocal coach. Greta was formerly: a professional orchestral violist, leader of the Violas in the New Zealand National Youth Orchestra, chorister with the Wellington Cathedral Choir, Director of the iconic Canberra Children's Choir and Head of Choirs at Canberra Girl's Grammar School.

Greta's vocal timbre combines purity and clarity combined with warmth and richness. Greta's fluent execution of florid baroque runs is renowned. She frequently performs as soprano soloist with various Canberra choirs and ensembles. In 2016 Sydney Morning Herald "Soprano Greta Claringbould has a neat elegance in her delivery, skilfully executing ornaments and articulating every note of each run."

In 2016, along with alto Maartje Sevenster and harpsichord/continuo player Peter Young, Greta collectively formed the Trio Adhoc Baroque which regularly performs esoteric sacred and secular Baroque chamber works, including the 2017 Antipodean premier of Brunetti's 1764 Stabat Mater. In October 2018 *Adhoc Baroque* debuted at the prestigious Canonwindra Baroque Festival and in 2019 they performed as the opening act of this festival. Greta looks forward to a performance as soloist in Handel's Messiah with NZ Barok and the Scholars Baroque Aotearoa in November 2023.





## Maartje Sevenster

### Alto

Maartje Sevenster obtained a BMus in the Netherlands, studying part-time with Roberta Alexander, Frans Huyts and Connie de Jongh. Since 2009, Maartje has focused on baroque repertoire, both as a member of choirs or ensembles and as a soloist. Currently, Maartje is alto soloist with the Canberra Bach Ensemble, and in performances with the Limestone consort and other Canberra-based musicians. In 2023, she was alto soloist in Bach's *St John's Passion* with Igitur Nos. She sings with the Bach Akademie Australia, and performed with the Song Company in the Canberra International Music Festival.

With ensemble Adhoc Baroque, Maartje performed many lesser-known pieces of the baroque repertoire in a one-per-part setting to great acclaim, including several Australian premieres. She also performed the premieres of David Cassat's *Die Hand*, for mezzo-soprano, viola, cello, flute and clarinet, and Judith Clingan's *In this Fateful Hour*, and was part of the community oratorio *Passion for Peace* by Canberra composer Glenda Cloughley.

Maartje conducts a small community choir in the village of Gundaroo.

Next to performing, she has an ongoing interest in the acoustics of the vocal tract. The active control of resonances and the role of so-called formant theory in vocal training were the central topics of her bachelor thesis. She participated in the Estill Voice Training System level one and two courses in 2015.



## Richard Butler

### Tenor

Richard Butler made his symphony orchestra debut in 2014 singing Handel's *Messiah* in a joint concert series with Melbourne, Adelaide and Perth Symphony Orchestras. He returned to WASO recently to sing Bach's *St John Passion* and has been soloist for various projects for Joseph Nolan at St George's Cathedral in Monteverdi's *Vespers*, *St Matthew Passion* and *Judas Maccabaeus*. Also in Perth, at UWA, Richard sang Britten's *War Requiem*.

Richard sang the role of Pilate in Pärt's *Passio* for the Adelaide Chamber Singers and the Song Company, was evangelist in Bach's *St John Passion* for the Australian Haydn Ensemble's collaboration with St James's Church, King St, Sydney and evangelist in Bach's *St Matthew Passion* for Tasmanian Symphony Orchestra and the late Richard Gill as well as for Elder Conservatorium in Adelaide. He also sang the title role in Britten's *St Nicolas* for Brett Weymark and the Sydney Chamber Choir. Richard has appeared as soloist in various Australian Brandenburg Orchestra concert series, including Monteverdi's *Orfeo*, Mozart *C Minor Mass* and Bach's *Magnificat*. Very recently Richard was tenor soloist for Bach Akademie Australia's launch concert series of various cantatas including the *Ascension Oratorio* as well as for Pinchgut's inaugural concert series, singing Bach's *Easter Oratorio* and Telemann's *Donner-Ode*. Richard is a former Choral Scholar of King's College, Cambridge, Lay Clerk at Westminster Cathedral and soloist in various projects for the Gabrieli Consort. Richard is currently Principal Lay Clerk at St Mary's Cathedral, Sydney.



# Andrew Fysh

## Bass

Originally from Hobart, Andrew has considerable experience as both consort singer and soloist across Australia. Andrew performed with The Song Company under Roland Peelman on multiple occasions in concert and recording, including an acclaimed recording of Schütz's *Der Schwanengesang* in the Sydney Opera House Concert Hall in 1996. In 2005 and 2006, while living in London, Andrew sang regularly with the Choir of the London Oratory, the UK's pre-eminent Catholic church choir.

Andrew's particular interest lies in early music, nurtured through many years in Melbourne's Ensemble Gombert under John O'Donnell. He has joined the Ensemble for its four overseas concert tours, most recently to Europe in 2015. Of late, he has increasingly focused his musical energies on transcribing and editing High Renaissance polyphony, including the works of the little-known Franco-Flemish composer, Pierre de Manchicourt. Queen's Phoenix — a Sydney-based eight-voice ensemble that he co-founded with Brooke Shelley — released a recording of these editions in 2021, and was invited to perform at the 2022 Festival of Voices in Hobart.

Andrew has appeared as soloist with all of Canberra's major choirs, and has performed at the Canberra International Music Festival with Luminescence Chamber Singers, Bach Akademie Australia, and The Song Company. Andrew's solo engagements with Canberra Choral Society include Handel *Messiah*, Bach *St Matthew Passion*, Mozart *Requiem*, Haydn *Nelson Mass*, and Brahms *Ein Deutsches Requiem*.

As bass soloist with Canberra Bach Ensemble since its 2016 relaunch, and as a founding member of Bach Akademie Australia, Andrew is pursuing a late-blooming quest to perform all of Bach's cantatas (or at least as many as possible!).

## CBE Choir

### Sopranos

Chantelle Henderson  
Hanna-Mari Latham  
Jade McFaul  
Gabriel Pender  
Brooke Shelley  
Rachel Walker

### Altos

Susanah Bishop  
Peter Campbell  
Elizabeth Chalker  
Hilary Howes  
Jaki Kane

### Tenors

George Brenan  
Elias Elwyn  
Frank den Hartog  
James Porteous  
Tristan Struve  
Richard Walker

### Basses

Owen Bingham  
Ben Chesworth  
Kuangda He  
Simon Turnill  
Joshua Verspaandonk  
Luke Willard

## CBE Orchestra

### Violins

Bianca Porcheddu  
Stephen Freeman  
Claire Phillips  
Lauren Davis  
Shane Lestideau  
Brad Tham

### Violoncello

Clara Tenniswood  
Gabriel Frømyhr

### Violone

David Flynn

### Oboe/d'amore/da caccia

Kirsten Barry  
Adam Masters  
Fiona McMillan

### Baroque Bassoon

Joshua Cass

### Organ Continuo

Anthony Smith

### Répétiteur

Anthony Smith

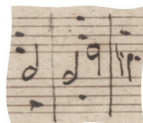
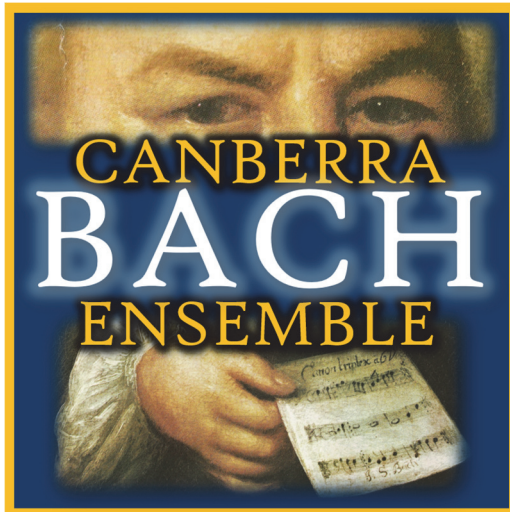
### Viola

Iska Sampson  
Lucy Carrigy-Ryan

### Baroque Horn

Simon Wolnizer  
Michael Dixon





[www.canberrabachensemble.com](http://www.canberrabachensemble.com)

Special thanks to Peter Hislop

